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to the entire composition; the purpose of the room, whether or no for permanent occupancy and that in the day or the evening, and the intellectual associations of the room and the impression it should convey to the permanent inmate or the casual visitor. By the first consideration the room is made an organic part of the whole, harmonizing with those rooms which join it, and exerting a pleasing influence upon the individual passing through it, the result being not a heterogeneous gathering of disconnected parts but a harmonious composition. To a certain extent this consideration governs the much disputed question of style, as will hereafter be seen. By the aid of the second consideration is determined the nature of the decoration, whether it shall be rude or refined, powerfully effective or sensitively delicate, symbolical or realistic; also, to a certain extent the color, whether it shall be warm or cold, exciting or quieting. To this consideration is referred much of the matter of the accessories, such as works of art, bric-à-brac, etc. The third is the most vital and important consideration of all, and precisely the one most often utterly disregarded. Quite naturally, since, until of late years, the quality of "mentality"—intellectual or spiritual suggestions—has been never so much as suggested as a quality of art, and even now it is almost universally denied. Refusing for the once to admit the rule of the majority, it is asserted as a law of art decoration as well as of pictorial art that the mental suggestiveness and character of a scheme of decoration is a consideration second only to that of individuality. We may design a room which may violate no law of technical art, but unless is breathed into it the personality of the inmate, the room will be lifeless, and unless is given to this the additional quality of mental suggestiveness, the room will be without a soul. The practical working of this principle may be demonstrated further on. These three considerations, then, are those upon which depends the truly artistic success of a scheme of decoration. Let us examine their practical application.

Logically, the vestibule is the transition from the outer air to the private life within; therefore, must it be to a great extent architectural in its decoration, strongly of the character of the exterior of the house, repeating, or rather recalling the details and ornaments of the exterior, refined, of course, to furnish an easy transition from the rigor and solidity of exterior work to the domestic delicacy of that of the interior. Yet must it be unobtrusive, although striking distinctly the keynote of the decoration of the house. While giving a plain suggestion of what will be the character of the decoration of the remainder of the house, it must never be so pronounced either in design or color as to be more noticeable than the hall and the living rooms. To a visitor, a progress from the street to the drawing-room must be a well-modulated transition, the culmination being reached in the principal room of entertainment. This is the teaching of the first consideration; and that of the second is this: Since the vestibule is a passage, a transition, no one resting sufficiently long in it to note in detail any of the ornaments, this should be wholly of a kind sufficiently bold to strike the passing attention, neither delicate nor possessing of necessity great beauty, but strong, powerful and well emphasized. The design must be simple and direct and formed of strong parts, plainly constructional. Here let us settle once for all the matter of rudeness and perfection in decoration. It has become an arbitrary fashion to affect the clumsy workmanship of some centuries ago, to copy the defects in a work as well as the merits. This system, which demands condemnation almost too strong for language, is quite logically the outgrowth of the present art craze. Now, there is absolutely nothing which will pardon, voluntarily, bad work. If there is carving in a house, it must be as perfect as possible; it may be bold and coarse, but it shall not be clumsy or incompetent, since this is the veriest vanity and affectation. In the vestibule, therefore, let the carving, if there be any, be simple, bold, and strong, but never rude, careless, or ignorant; let the timbers be solid and as smooth as planing will make them, never rough-hewn; and let the workmanship throughout be the best obtainable from the most competent workmen. It is, of course, obvious that, in what is really a passage, pictures and objects of art are quite out of place. Anything demanding more than a cursory glance not belonging here at all.

With regard now to the mentally suggestive qualities of the decoration of this room. The inquiry divides itself into two considerations: the scheme of decoration as affecting the mind of the visitor, and as it gives him a first feeling of the individuality of the occupant of the house. With the second consideration we have nothing to do; each man must give his own personality to his house. With the first consideration we have everything to do. Manifestly, the first impression that

a vestibule should convey is that of shelter, of protection, quiet, homeliness, warmth; this last always, since it is assumed that the man who has the desire for beauty and the means to gratify it, will never remain in the city after the middle of May or return to his house before the middle of October. A city house is primarily for winter use, therefore, no consideration, whatever, will be taken of its possibilities as a summer residence. First, then, a vestibule must have warmth and shelter; then almost equally silence, repose and shade. It is impossible to give rules for the attainment of these qualities, yet they are the ones which are absolutely indispensable. Warm, glowing colors in rich combinations, strong, simple lines, a ceiling that is rather low and heavy, and thick curtains, are details that, if carefully used, will result well. But it demands personal feeling for the perfection of a scheme of decoration, and rules and systems will avail nothing unless guided and co-ordinated by the artistic feeling of the decorator.

The plate accompanying this article by no means fulfills all of the requirements of a vestibule, nor any of them satisfactorily, but it may serve to give some hints as to possible methods. The feeling of repose is absent, but there is something of solidity, breadth and simplicity, with the effect of shelter and considerable warmth in the coloring. It is entered from a deep outer porch ten feet square, large enough to step boldly into with open umbrellas on a rainy day. By this arrangement, the vestibule—made very low—extends beyond the reception-room, and thus the entrance to the hall is obtained from the side, an arrangement far preferable to that of the door directly facing the main entrance, in place of which is a large mirror in a shadowed alcove; beneath is a broad ledge for hats. It is of course unnecessary to state that a hat-tree is a monstrosity allowable only in a boarding-house. The floor is of dark-red slate, and quite around the room runs a ledge a foot wide, and of the same height, of the same material. The walls are covered with plain red tiles, surmounted by a frieze of coarse mosaic, gold, tawny fawn color, and deep peacock blue. The woodwork is of quartered oak stained a deep golden olive, of the same tone as the stone and tiles. The curtains closing the arch to the hall are of a heavy silky material like uncut velvet, rosy and golden olive in color and slightly lighter in tone than the wood, the embroidery is deep peacock-blue and gold. The gas brackets are of wrought-iron, dull and polished, with discs of beaten copper and brass inserted in the tablet attached to the wall. A jar of black bronze, a dark-green palm by the door, and a Japanese vase of intense blue-green cloisonné complete the composition. The colors are nearly all of the same value and toned down to an unobtrusive duskiness, the portières in the great arch glowing with luminous green and gold, drawing attention at once to the important center of the composition.

EXHIBITION OF THE WORKS OF HENRY MOSLER.

FOR the last half-dozen years Mr. Henry Mosler has been one of the conspicuous American artists abroad. His artistic reputation has been signally distinguished by the purchase of one of his canvases "Le Retour" for the Luxembourg Gallery by the French government. An American who, in any walk in life, receives the mark of national approval from a foreign government, lays his countrymen under tribute in a way, for the good in a measure all share. Every one must realize this in confronting Mr. Mosler's picture, honored among the honored in the gallery of the Luxembourg. At home Mr. Mosler is better known as the recipient of one of the four prizes given at the Prize Fund Exhibition last spring for his painting, "The Last Sacrament," which is now the property of the Louisville Polytechnic Institution. Another painting from the Salon of 1883, "The Wedding Morning," belongs to the Museum of Fine Arts, at Sydney, New South Wales, and another "A Rainy Day," has a place in the Temple collection, belonging to the Pennsylvania Academy of Fine Arts.

It will be seen that the paintings of Mr. Mosler have been exceptionally fortunate in finding public recognition, and these facts alone give to any comprehensive exhibition of his works certain interest. The collection on exhibition fills the south room of the Academy of Design, and consists of works in oil, water color, and sketches in black and white. The greater number of these refer to Brittany, which has given to the artist the material for his greatest triumphs, and make a very good exposition of Breton life and character. There is no cranny of the Breton interior that he has not explored with his brush, and very interesting artistic properties these studies make. To these the

subjects of the paintings owe a debt of gratitude, for more picturesque setting they could scarcely have. But it would be unjust to leave any implication that the success of the paintings depends on the accessories, however finely they are put on the canvas. Mr. Mosler's studies of the Breton character have been as thorough, and he has brought all his artistic training to presenting it. His subjects are those of incident and anecdote, and interesting also from that point of view. He sees the humors of Breton life, but in no hilarious fashion. He is straightforward in his narration, and sets down its tragedies without excess of language. This might be taken for lack of feeling, if one did not remember the prostrate figure in "Le Retour," and the figure of the woman in "The Last Sacrament," each eloquent of grief and expressed in the most difficult manner. In mere sentiment Mr. Mosler is by no means as successful.

The principal works in the present exhibition are "The Visit of the Marquise," intended for the next Salon, as yet unfinished, and "The Harvest Dance;" the latter is an out-of-door scene, with sunlight flickering through the trees, and striking in composition; "The Return of the Shrimpers," "The Widow," "The Eve of Battle." Many of the smaller canvases are studies for the larger well-known works. And those who are interested in seeing how artists arrive at success, must be interested in these studies and especially in the pencil sketches of groups and single figures.

M. G. H.

A CHURCH TRANSFORMED.

DAILY passengers on one of the busiest car lines in the city of Brooklyn have watched for several weeks past the gradual change of a squat, square, dull-looking edifice into a noble church whose high towers are perhaps the most striking of all that rear themselves above the roofs of the city of homes and churches. This is the Church of the Messiah. Perhaps it was because the Catholics were building, across the street, a substantial granite palace for their Bishop, that shamed the uninteresting temple, and perhaps it was because of a real spirit of progress that the society determined to remodel the structure. At all events, it is now a picturesque example of Romanesque architecture, and is as beautiful within as without. For suggestion sake, as showing how far it is possible to improve on ill-conditioned things, it may be worth while to allude to a few points in the alteration of this church. The original structure was square and heavy, with arched windows that precluded the use of the Gothic, and was painted a lifeless brown-pink. Terra-cotta has entered largely into the exterior adornment, for the entire façade has been sheathed with it. At the outer corner of the front stands a tower 180 feet high, rising squarely from the ground, but narrowing and flattening its angles as it ascends. A sheaf of closely-set columns supports a conical roof, and on each of the faces of the tower, about 120 feet above the street, is a strong relief representing one of the beasts of the Apocalypse. From the other corner rises a square tower, less in height but wider, and capped by a hip-roof carried on slender columns. The original brick in the lower part of the towers and front gable has been painted to conform with the tint of the terra-cotta, so that the whole front is not less noticeable for its form than for its brightness of color. A porch, of terra-cotta likewise, has been thrown out between the towers and gives a rich and imposing effect to the front. It is thirty feet long, thirteen feet high, and about ten feet deep. A flame, typifying the Holy Ghost, is displayed on the front of it, and two lions, seated on their haunches and facing each other, are placed beside the apex. Above the porch is a new rose window, and one or two of the smaller windows, that were square before, have been capped with new arches of terra-cotta in order to preserve the rounded Romanesque form. An expensive lamp hanging beneath the porch will guide worshippers to the entrance, and a chime of bells will denote the hour of service.

Inside, a number of memorial windows have been added, so that the interior is aglow with soft and luminous color. Several of them are painted with representations of Biblical scenes. The walls have been enlivened with new frescoing, and above the altar hangs a large copy of Bouguereau's "Adoration," painted on metal in vitreous colors so strong as to be plainly discernible from the entrance. It is framed in velvet. Beneath it are three plaques of copper repoussé, set in a frame of mahogany, and representing scenes in the life and death of Christ. Portières have replaced doors, marble flooring replaces wood, a large scarf of Japanese silk hangs across the chancel, the new chancel rail and pulpit are of brass, and the effect is one of repose and richness.